

Rosettes fill the centres of all the other coffers. The apex of the dome at the base of the lantern is decorated with a band and leaf twisting round, the decoration terminating with a flower upon the ceiling of the lantern. The north and south walls of the church above the wainscoting are finished in plaster, and, with the exception of the elliptical openings for light, were formerly perfectly plain: the monuments now arranged and fixed against the walls give them a more finished appearance.\* The upper part of the altar-screen was taken away, and the east window of the chancel closed up, about the year 1796, to make room for a painting by the late Benjamin West, representing the death of St. Stephen, that was presented to the parish by the then rector, the Rev. Dr. Wilson.

The altar-screen has been (in the late repairs) restored from a drawing preserved in the church having the name of Davis attached to it, the carpenter employed by Sir C. Wren at the building of the church, and the east window has been again opened. The picture, which is amongst the best of West's works, is now placed on the north side of the church in the transept, and is seen to far greater advantage than heretofore; it would have been still better seen if hung more sloping.

The fittings of the church are all executed in oak, the arms of the Grocers' Company being carved on the panels of the wall wainscoting. Two seats in the body of the church, under the dome, on the north and south sides, have been lately appropriated, one bearing the arms of the city, and the other that of the Grocers' Company. There are carvings of flowers in festoon upon the west screen. The altar-piece, railing, and the table, also contain some fair examples of the style of carving then prevailing.

The pulpit is hexagonal in form, supported upon a plain oak column; the panels and angles of the pulpit being carved with festoons of fruit and flowers introduced. The inlaid sounding-board, surmounted with enriched mouldings and canopy, having angels at the angles supporting wreaths of flowers on either side, is supported on a square Ionic pilaster, panelled and carved at the sides. The font cover is octagonal, elaborately carved; the upper parts are ornamented with vases filled with flowers, angels' heads and festoons, and small figures of the virtues. Previous to the late restoration of the church it was clogged with paint, which has now been entirely removed, and the cover is restored to its original state.

The organ, made by England, was subscribed for and put up in the church about the year 1755. The organ-case, which is of oak, is fully carved, but conveys all the elements of a later style, and is very different in feeling from other parts of the church. The arms of Charles II., which formed the centre ornament of the pediment over the altar, were placed, previous to the late repairs, over the entrance to the vestry. They now surmount the pediment to the screen of the organ gallery, and thereby form a sufficient screen to the organist and supersede the necessity for curtains.

The vestry is situated at the north-west angle of the church, and leads into an inner room in the tower, used for the purpose of keeping the records of the church, &c. The window of this room, especially as seen externally, is a great eyesore.

The principal entrance to the church is from Walbrook, and is situated at the south side of the tower under an arch, pleasingly designed, having an elliptical opening over it for light, decorated with wreaths and foliage. The walls of the vestibule are faced with Bath stone, and the church is approached by a handsome flight of stone steps.

There is an entrance from the passage at the back of the Mansion-House through the church-yard at the east end of the church, and

doubtless, previous to the removal of the old Stocks Market which stood upon the site of the present Mansion-House, built by Dance, there was an entrance into the north transept on that side of the church. Many views of the church show this entrance, and one also on the south side, but that is very questionable. Some plans prepared for arranging the pewing, now existing among the records of the church, show an entrance on the north side, but none on the south; indeed, it is very probable that contiguous buildings as now always existed on that side, and would have prevented such an arrangement being carried out.

The tower and spire are built with Portland stone; windows towards the west light the muniment-room, singing-loft, and apartments over. The belfry is vaulted over in stone work, and carries the stone spire, and is lighted by four semi-headed openings filled in with louverboards, which afford sufficient light to the apartment. The tower is about 20 feet square and 63 feet 6 inches high from the pavement to the top of the balustrade, and the spire rises about 44 feet 6 inches above that to the top of the base of the vane: like many of Sir C. Wren's towers in the city of London, it is almost free from architectural embellishment, but the proportion is good, and the spire, which is similar to that of St. James's, Garlick-hill, has much variety in its detail and composition, and is deserving of study for the effect produced.

It is much to be regretted that the church has been covered with composita, and that the old house at the corner of Charlotte-row and Walbrook, on the north side of the tower, is allowed to remain. By its removal, an entrance to the church from that public and more convenient street might be made, which would show the tower to far greater advantage, and terminate the vista from the Poultry. About once a month we receive a letter urging the desirableness of removing this house, not merely in point of appearance, but because of the risk of fire to which the church is in consequence subjected, and we do hope that before long this improvement will be made.

Without going to the full extent of the economies which have been lavished by competent judges on this church, all must admire the novelty and elegance of the general arrangement, and appreciate its harmonious proportions and its beautiful effect.

Quatremère De Quincy, in his "Histoire de la Vie et des Ouvrages des plus célèbres Architectes," says, "Amongst the monuments of Wren which have acquired celebrity, and which even now is pointed to as amongst those most noticeable for art and taste, although the work be but of comparatively small importance, must be placed the church of St. Stephen, Walbrook." Afterwards he says, "If we give to this church that praise which is due to it, it is necessary to remark the exaggerated admiration with which d'Argenville, upon the faith, without doubt, of Wren's grandson, asserts that there is not in Italy, a modern edifice that can be compared with it for taste and beautiful proportions."†

As we said in a former article on the subject, if St. Stephen's belonged to our neighbours, the French, the columns would be polished, the walls would be covered with paintings in fresco or encaustic, the cupola and ceiling would glow with colours and gilding, varied marbles would form the pavement, and the windows be filled with stained glass. It would be one of the glories of the capital, and an added inducement to strangers of all nations to resort there.

**ELECTRO-TELEGRAPHIC PROGRESS.**—The telegraph, says an American paper, now gives notice of storms. For example, the telegraph at Chicago and Toledo notifies ship-masters at Cleveland and Buffalo, and also on Lake Ontario, of the approach of the north-west storm. The result is practically of great importance. A hurricane storm traverses the atmosphere at the rate of a carrier pigeon, namely, sixty miles an hour. A vessel in the port of New York, about to sail for New Orleans, may be telegraphed, twenty hours in advance, that a south-west storm is advancing on the coast from the Gulf of Mexico.

\* Even while it remains there is no reason why the whole side of the church should be made into a book-stall.

† Vol. II. p. 220. De Quincy's brief description of the church, by the way, and his dimensions, are erroneous.

#### THE CARPENTER'S SONG.

A JOKE FOR CHRISTMAS: BY ONE NOT AFRAID OF DR. JOKE-BOT, WHO ACQUAINTED WITH LINDLEY MURRAY.

Nick Timberlee a joiner was,

A poplar lad was he,  
And Nick he had a heart of oak,  
Which a deal too soft might be.

Nick's eye burned fire when he found,  
He could some money hoard,  
Because he lodged in Chisel-street,\*  
And there he took his board.

The staple of Nick's heart was love,  
A swelling which oft racks,  
And tenderness to Nick's poor heart  
Was a very heavy tack.

It cugers well for Nick's designs,  
And adze much to his praise,  
That he resolved to marry, when  
He saw the brads could raise.

Just opposite there lived a maid,  
And she was worth the having—  
She'd such a frame—and then her soul,  
Caught Nick's eye while a-sharing.

He met her by design one day,  
And he began to stammer,—  
Says he, "Are you the girl I love?"  
Says she, "Yes, sir: I hammer."

Now, Nick, he was a polished blade,  
And just the man to win, sirs;  
He snapped his fingers, and he cried,  
"I don't now care a piners."

Then they were married in a trice,  
All present showed their wit,  
And wedding-wake for absent friends—  
To each was centrebit.

With glutinous food he grew quite aleck,  
She would not let him fret;  
And, being spliced, a house he sought,  
Which the landlord he did beguile.

The landlord took him in, he found,  
And blame him all who can;  
The doors were all their hinges off,  
So Nick was a hinger'd man.

Then Nick complain'd unto the law,  
Which nearly drove him wild,  
For lawyers told him that there must  
A Chancery bill be filed.

The lawyer measured well his ground;  
Poor Nick soon had his fill;  
For 'though he found the lawyer filed,  
He could not cut his bill.

He saw the judge upon the bench,  
(The lawyer being cool)  
And when my lord his judgment gave,  
It was "to take a rule."

Poor Nick, he had so much to pay,  
Before he could cry "ho!"  
That to avoid both locks and bars,  
He was obliged to bolt.

#### THE IPSWICH GRAMMAR SCHOOL COMPETITION.

IPSWICH, once the hot-bed of bribery and corruption at political elections, is likely still to retain its reputation, through the impurity of its architectural competitions.

You, no doubt, will remember the insult the good people (!) of that town offered to the profession, some three years since, by advertising for their five-guinea plan for the Mechanics' Institution. Well, scarcely has this odious transaction (which stunk in the nostrils of all England through your help) departed from among us, when another advertisement makes its appearance, soliciting designs for a proposed new grammar-school. This time, however, after considerable discussion, the Ipswichians "stretched a point," and offered the magnificent sum of 25*l*. for their new hobby. In due time the advertisement brought forth its fruits, and was safely (!) delivered of fifty-two sets of designs, most of which were from London, and were the production, as I have reason to know, of several architects of good standing. So far so good. The committee meet, and at their first sitting cut the number down to something like a dozen. This you will say was a sharp three hours' work; but the quick perception of the common councilmen of that town is not to be laughed at. They again meet, after a respectful interval of time, and a few more hours' work soon reduces the number down to two. "The plans to be entertained" having now "got small by degrees and beautifully less"—the committee determined to take breath, and again adjourned. The third meeting commenced at the early hour of nine o'clock last Tuesday fortnight, and the disputes about the two selected plans grew very hot and very lengthy. At last

\* The oldest monument in the church is one of John Lilburne, who died Oct. 1671, aged 49, and is affixed to the northern column, nearest the altar. It is shown in our engraving. On the corresponding column is a monument to Robert Mearns, Esq., who died in 1680. Against the north wall is a tablet of some elegance by Bacon, put up in 1718, in the memory of George Griffin (Chisel-street, No. 4). Sir John Vanbrugh, the architect, lies buried in this church. Sir Samuel Mayers's monument, and Mrs. Mary Wilson's monument, which were affixed to the pillars on either side of the altar, have been moved to the south side of the church.

† Nearly all the original figures mentioned in Newman's tale had disappeared.

\* Qc. Chisel-street 7.—PRINT. DAY.